

1: Burrows--40
116, 386, 241

(1947-48)

Woleaian
Ifalik

"Whichever plant [KS: banana or hibiscus] is used, some of the fibers are soaked in dye before weaving. Nearly all the dye in use in 1947-8 had been bought from the Japanese. Two native dyes are still remembered, though now rarely or never used. One is a black, obtained from a porous, floating mineral that sometimes drifts to Ifalik. It is ground into water by rubbing on a piece of iron. The other native dye is a red, made by mixing coral lime and lel bark in water. Turmeric paint, though not used to dye fibers before weaving, may be rubbed over finished cloth."

"The pigments used nowadays [KS: for painting canoes] are bought from foreign ships; but the red, which is the first put on and apparently the most prized, is still mixed with breadfruit gum. If my informants can be trusted as to the pigment formerly used, it was bark of the rel tree soaked in water and mixed with coral lime. When this red paint is being applied, one of the huge leaves of the giant arum (filē) is suspended over the hull. This can hardly be anything but a bit of magic or ritual or[sic] ensure success of the job, or of the canoe after it is finished. But Tom could not explain its symbolism. He fell back on his usual statement about traditional practises whose meaning had been forgotten--'blong before.'"

1: Burrows--128
116, 302, 386, 439

(1947-48)

Woleaians
Ifalik

"One highly prized article--'red' turmeric root, rubbed on the body as adornment or medicine--came from the more distant high islands; either Truk, 400 miles to the east, or Yap, about the same distance to the west. The turmeric plant grows on Ifalik, and is one of the plants most highly prized for its fragrance--the angorIk. But it is the leaves that are used. The locally grown roots are apparently too small to be worth putting through the elaborate process of grating, straining, decanting, and baking by which the orange or flame-colored powder called rang was prepared. At any rate this process is not part of the technology of Ifalik. Tom always translated rang as either 'Yap paint' or 'Truk paint'."

"Most elaborate of these shrines is that for the great gods at Weluāra. In addition to the plants, four rods called guruguru, the general name for walking-stick, are stuck into the sand, projecting to various heights. There is one each for the four great gods: Aluelap, Lugeilang, Wolfat, and Tiliir. They are painted or dyed in various colors: one red, one white, one in broad horizontal bands of alternating flame-color and a very dark green, nearly black. The pigment for the flame-colored bands is the prized rang or baked turmeric, imported from one of the high islands."

The following dyes are used:

1. black dye.

a) this is procured from black stones, that are found among the pieces of drift wood. A knife is used to scrape some of this stone into a wooden dish, filled with water; then the sap of a coconut is wrung into the same container, and the sap of a leaf of the gili tree is added in the same manner. This dye is used for the threads, which are to be woven.

b) A large quantity of black coloring is required to paint the boats; it is obtained by burning coconut husks (bējēne); then they are dipped in water, and used on the wood as if they were brushes.

c) The tattooing color is obtained from the resin of the lāgidj tree.

2. red color; here again there are two kinds:

a) to dye the threads; people peel the bark off the lāle tree, mix it with coral lime, which has been broken into small pieces and burned [42] and then it is all pressed into a wooden container with water (red color - ligodjā).

b) to paint the boats; the natives take red earth from Yap, which is kept in little string pouches or in containers made of barnacles; this is stirred in water, and they add the sap of a tapped bread-fruit tree. A bird-shaped wooden bowl (dōbimāb) is used as a dye pot.

c) Body painting.

2; Damm et al. --119

(1909) 1938

Woleaians

386

Aurupik

The tattoo coloring matter is made of soot, which is obtained by burning ōlat nuts
(Calophyllum).

2: Damm et al. --171
116, 285, 386

(1909) 1938

Woleaians
Faraulep

The dyeing of mats is done according to the Polowat process. Meerpocken are also used for dye pots, and the dye bowls (tābbi enāp) are the same shape as the ones on If-aluk. Red coloring (tšageox) to paint the canoes is purchased from Yap. Any piece of wood can be used for a brush.

No details are known concerning the method of tattooing. The instrument used is a pick which looks like the tool used to open ulcers. (Fig. 134 [VMM: see source]). Soot for the black color is not obtained from savani nuts but from drifted sap, hurú, which is placed over a small fire and then is covered up with a coconut shell; the coconut, in turn, is isolated by a layer of leaves. The soot settles inside. Also paraffin rās or matiga (=fat, because the natives thought that it was fish fat) drifted ashore but was not used for the same purpose.

4: Krämer--41
116, 531, 386

(1909) 1937

Woleaians
Lamotrek

No details are available on the subject of painted ornamentation. Turmeric is acquired by trade transactions and is thus available like on the other islands, but it is rarely used. The red paint of the canoes has its origin in red earth, lap, from Yap or Truk; that of Yap is considered better in quality. From it the expression tabbi en lap, paint bowl, is derived and the word for paint brush is golelië.

4: Krämer--75-76
116, 386, 285, 531

(1909) 1937

Woleaians
Lamotrek

c. Dyeing [VMM: of fibers to be used in mats]

Both gilifer hibiscus fibers and uidj banana yarn are dyed black when special designs are to be brought out in the textile. The yarn is first dyed in a greenish juice which is brewed from crushed terminalia leaves and water. Then black pumice stone with water is scraped on iron and young coconut husks are thrown into the liquid; a special greasy type of soil that drifts ashore is added; the fibers are put in this liquid with its coloring substance for twenty-four hours. Then they are rinsed and dried. In more recent times occasionally red threads have appeared in mats; they have been dyed with artificial dyes --red, green, blue, and violet--that must have been acquired through trade and are not readily available on the island. [76]

An example is Krämer 518, a mat with three red stripes, which resemble Krämer 519 (najelle malu galapal with small stitches gukudj); Krämer 460 dōr peig... has three green stripes and the same applies to Krämer 520; Krämer 521, paliäluf, has a red stripe along the edge and three stripe patterns--1 red between two green ones (similar to the mat on Plate 7e [VMM: see source]); Hellwig 2272 along the edge has two green and, in the middle, three stripes--green, black, green--; Krämer 515 is similar; it has spotted stripes and red transverse ornaments which are known as galut ma dab.

Unless the canoe has been painted earlier, now is the time for it; the lower part of the hull, le djól le va, is painted black and so are the upper edge, mated, and the laterally sloping parts, lëllap; above this area is the longitudinal band, far, and below it the hull is painted a shiny red (1010 Kramer, Color Plate 2).

The red color substance, lap, comes from Yap... and the painting itself is known as madjagoi (from dja red). Red earth is mixed with water in the paint bowl, tabbi lap, and is applied with the brush, gololie, of the coconutsheaths. If one is dealing with large areas, one uses the husk of a coconut. When the paint has dried, it is covered with artocarpus milk, ralimei, which has been mentioned above in a different connection.

The black paint, rel, made from hibiscus wood (marafai) or coconut husks (not coconut shell) is also mixed with water. It is fixed with a preparation of scraped skin and the juice of crushed Ipomoea, djaival; Ligadjelap is the god of the painters.... When the black-red coat of paint is applied, the boat is ready for the big voyage ahead of it. Paint bowls and paint brushes must not be misplaced.

28: Spiro--10

116, 651, 631, 386, 793

(1947-48) 1949

Woleaians

Ifalik

"This tribute [WPM: see pp. 9-10] is not entirely unreciprocal, however. Yap supplies Ifalik with gifts, both of a material and a non-material nature. The material goods consist of turmeric, the native paint, which is highly valued on Ifalik for both bodily decorations and for painting canoes. They also supply them with bamboo poles for construction purposes, for though bamboo grows on Ifalik it is not too plentiful, nor is it as good in quality as the Yap bamboo. Finally flint stones are brought from Yap to be used to make fire.

Furthermore, Yap makes a non-material, or spiritual, contribution to Ifalik. The Gagil priest accompanies his chief, and performs a religious ceremony, whose nature unfortunately, I did not manage to get any information on."